

KERAMIC STUDIO

Vol. XIV. No. 5.

SYRACUSE, NEW YORK

September, 1912



It is a pleasure always to show *Keramic Studio* readers the work of the Newark Society of Ceramic Arts. This month we show also two photos of the exhibit of the Orange Society of Arts and Crafts. It is a novel idea and a pleasing one, to carry out the same motif not only on each piece of a set of china but also on tray, linen, etc., as well. It will make a most attractive ensemble for a lunch or tea table.

✦

Next month we will illustrate the work of the Four Winds Summer School and an interesting exhibit our readers will find it. A few pieces finished at the last moment escaped the photographer but only a few.

✦

We find it more difficult every month to get really good flower studies both in color and black and white, especially of subjects not too hackneyed. We shall add to our competition to be closed the fifteenth of October the following prizes, in order to procure for our naturalistic friends some new and, we trust, better studies.

For the best study in color of any flower, naturalistically treated, first prize \$10.00; second prize, \$5.00.

For the best study in color, of any flower, semi-naturalistically treated, first prize, \$10.00; second prize, \$5.00.

For the best study in black and white, of any flower, naturalistically treated, \$5.00.

For the best study in black and white, of any flower, semi-naturalistically treated, \$5.00.

We would suggest that at this time of year new studies can be made of Phlox, Aconitum (Monkshood), Bell Flower, various Lilies, Delphinium (Larkspur), Stock, Salpiglossis (Velvet Flower or Painted Lady), various Dahlias, (show, shingle, decorative, collarette and cactus varieties,) Chrysanthemums, (old-fashioned, button, and show,) flowering shrubs, such as Clethra and Buddleia, Wistaria, Honeysuckle and a dozen other things special perhaps to your locality.

✦

The general feeling in regard to the suggestions made in last issue as to changes in *Keramic Studio*, seems to be that we do very well as we are. Some few would like crafts added, most prefer to keep *Keramic Studio* for ceramics exclusively. All the letters we have received speak approvingly of the photographs of flowers, several wish that they could be accompanied by conventionalizations of the flower forms, and designs from them by way of illustration of how the photos can be used. To this end we will give a list of the photos on hand and ask our designers to send us on approval, a sheet of conventionalizations of each or any of the flowers and one or more designs based upon the conventionalizations. We have photos of German Iris, Cornflower or Bachelor's Button, Oriental Poppy, Columbine, Peony, Holly-hock, and all the flowers mentioned earlier on this page.

Others ask for a page of designs for score and dinner cards, book backs for Graduation, Guest, Brides and Baby Books, also designs for little objects in china to be used for card

prizes, Christmas presents, etc. We would be glad to have such designs submitted to us at an early date.

We will ask our readers also to send us photos of attractive studios, novel and useful contrivances in studios, for use of teacher and pupil, work tables, etc., and of anything in this line that they think will be of interest to our readers. We will gladly pay for these photos if they can be used, also for any little articles along the lines suggested in the August issue. While we will not be able to open a serious crafts department as we had hoped, on account of the general feeling that it will interfere with the ceramics, we would be pleased with contributions describing the methods of making any little article in metal, wood, embroidery, etc., suitable for Christmas. These should reach us before the last of October.

✦

We receive many letters, both of praise and otherwise, but the following letter is published, not so much for its commendation, as for the spirit it shows. If more of our readers would use the *Keramic Studio* published designs as inspiration rather than copy the forward movement in ceramic work would be even more marked than it is. Such letters are welcome visitors to the editorial table.

"I enjoy the magazine immensely. Sometimes I would like to copy the designs published, as they are so beautiful, but I think I learn more by (nearly always) making my own designs, even though I cannot make nearly as good ones as the professional decorators who are your contributors. But I try to improve my taste by studying your illustrations, and I am just selfish enough to insist that I get something out of my work for *myself* when I am making pieces of china to give away or use in the house. It is such 'fun' to make a design, one enjoys the mental exercise even when the result is a failure.

Your editorials are such a help, so original and artistic in tone and so frequently applicable to other things as well as to china decoration. I think we, who read and enjoy the many fine publications of our day, too often forget to say a word of appreciation and gratitude to the publishers, writers and artists who contribute so much to our pleasure and our education. This is why I venture to say a word just now when the thought occurs to me.

I do hope you will have the articles on 'methods of teaching, conducting classes, etc.' mentioned in the current number of *Keramic Studio*. I am sure they will be interesting to every reader, whether teacher, pupil or merely private 'experimenter' like myself. With best wishes for the continued success of your magazine, I am,"

Very truly yours, L. B. M.

✦

Many readers desire the February, 1911, *Keramic Studio*. Here is an opportunity:

"I have an extra *Keramic Studio*, February, 1911. Price postpaid \$1.50.

D. Fenton Frazier,

Studio, 905 N. 9th St., Lafayette, Ind."

Is it not "better business" to renew your subscription at once?

✦ ✦

STUDIO AND SHOP NOTES.

Leah H. Rodman will, on September 1st, open a New York studio at 47 West 36th St. in the building to be occupied by the Art China Import Co. and she will also retain her Brooklyn studio at the present address, 7 Parkside Court, Flatbush.

Miss Sally Holt, New Orleans, has moved to a more commodious studio at 1434 Pleasant St.

The third annual exhibition of Decorated White China will be held at Burley & Co., 7 N. Wabash Ave., Chicago, Ill., beginning September 9th.

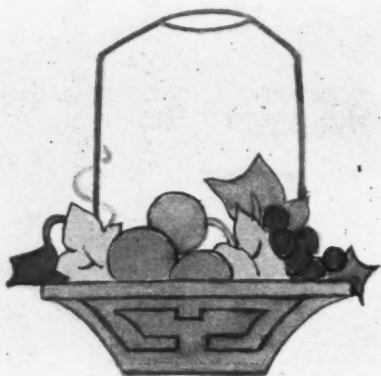


MRS. IRENE GRANBERRY

ARTS AND CRAFTS OF ORANGE, N. J.

CRAFT work of all sorts for porch service formed the especial feature of the recent exhibition given by the Arts and Crafts Society of Orange, N. J. This Club has its quarters in a quaint old house, where a tea-room and permanent exhibition and salesroom are maintained. There are also rooms free to the members for classes and for meetings.

There are classes in the various crafts, most of which are free to the members. Ceramic workers will be interested in the way in which the designs were developed on the china. Perhaps a point overlooked by most workers on china is the relation of the decorated piece of china to its surroundings. In this exhibition, especial attention was given this side of the problem. The Club has had a class in design, this past winter, taught by Jetta Ehlers. From the work of this class designs were chosen and the members formed into groups to carry out the scheme. A group of needle-workers, executing the design on the linens, another group doing stencils, still another group doing china, and others the metal things and baskets. The result was a charming and most harmonious exhibit. The members whose designs were chosen for this special work are Mrs. Irene Granberry and Mrs. John Lincoln Adams. Miss Mary Brigham designed the poster announcing the exhibition. The stand upon which the things are photographed was made by Miss Mahon. It was intended to inset panels using the same motif as used in the other pieces but lack of time prevented. Perhaps this suggestion will be of use to other clubs in getting up exhibitions.



MRS. JOHN LINCOLN ADAMS

MRS. GRANBERRY'S DESIGN

Body of basket, grey green. Bands and handles, grey blue. Grapes, light grey green. Apple, same color as grapes only darker. Oranges, low toned orange. Leaves, grey green.

MRS. ADAMS' DESIGN

Body of basket, light brown. Handle and lines on basket, same, but much darker. Oranges, yellow brown. Grapes, Violet No. 2. Leaves, two tones of grey green.

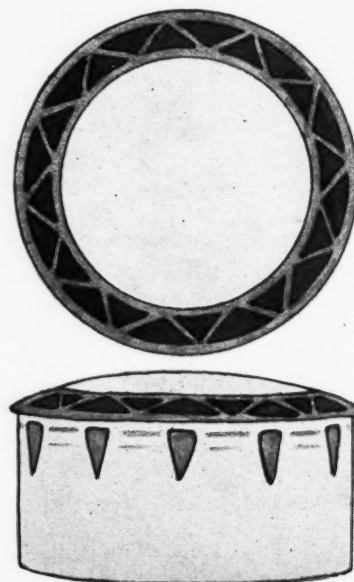
MT. HOOD LILY—(Page 97)

Jeanne M. Stewart

UPON opening these flowers are pure white with markings or spots of maroon. They gradually turn pink while the old blossoms beginning to fade are almost a purple.

The following palette is used: Rose, Ruby Purple, Banding Blue, Lemon Yellow, Yellow Brown, Wood Brown, Maroon, Yellow Green, Turquoise Green, Brown Green, Shading Green and Grey.

The shadows in white flowers are Grey and a little Lemon Yellow, with Lemon Yellow in depth or center of blossoms. The stamens are Yellow Brown shaded with Wood Brown which are a much deeper brown in the old flowers. To obtain the more purple pink of the faded flower use a little Banding Blue with the Rose and Ruby Purple in the shadows. The buds are white with shadings of Lemon Yellow and Grey. The leaves are more of the blue green tones.



ROUND BOX

Hallie Day

TO be done in Coalport Green for triangle forms, and light part and triangle on side of box in Silver and the entire outline very fine in Black.

SHOP NOTE

The Art China Import Co., importers of white china for decorating and specialties of Bohemian Glassware, are moving this month to their new quarters at 47 W. 36th St., where they will occupy a four story building which they have leased for a number of years.



SPRING EXHIBITION ARTS AND CRAFTS SOCIETY OF ORANGE, N. J.



SPRING EXHIBITION ARTS AND CRAFTS SOCIETY OF ORANGE, N. J.

CREAMER AND SUGAR

Winifred S. Gettamy

TINT Yellow Ochre and Yellow Lemon. Center motif and handle, Yellow Ochre and Pompadour Red. Leaves Yellow Green, Shade Green and Yellow Ochre. Outline, heavily in Black.

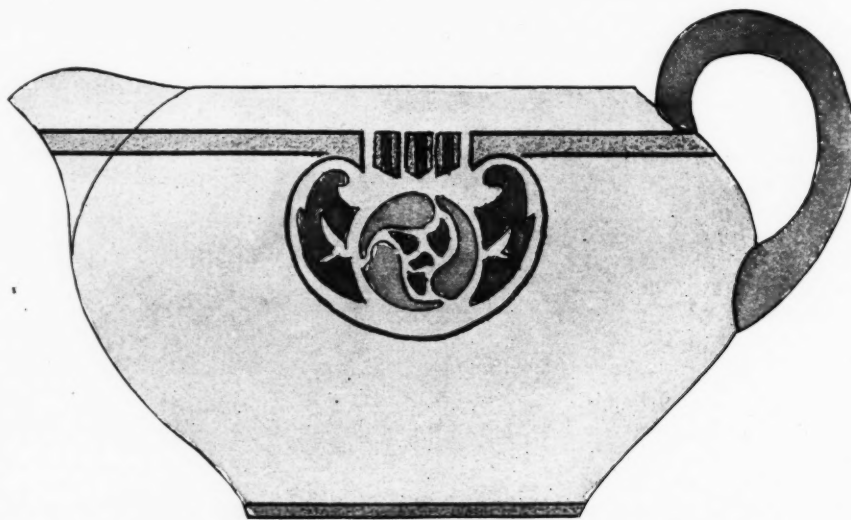


GHOST FLOWER—(Page 108)

Treatment by Jessie M. Bard

SKETCH design in carefully, then paint background in with Banding Blue, Violet and Apple Green. The flowers are tenderly washed with a thin wash of Lemon Yellow. The stems are Lemon Yellow and Apple Green.

Second Firing—Touch in shading of flowers with Apple Green and Violet. The stems are washed with a little Violet in the shadows.



CREAMER AND SUGAR—WINIFRED S. GETTAMY



MT. HOOD LILY—JEANNE M. STEWART

(Treatment page 94)



ALDER—PHOTO BY WALTER S. STILLMAN

WHITE POPPIES—(Supplement)

Kathryn E. Cherry

FIRST Firing—Paint in the dark touches around flowers with Copenhagen Blue and Violet; the leaves are Apple Green and Yellow; the dark leaves are Brown Green and Moss Green; buds are Moss Green and Brown Green; stems Yellow Green and Shading Green. Poppies: the shadows are Yellow and Violet and a little Grey for Flesh; the centers are Yellow and Yellow Brown; deepest touches are Brown Green. Background is Copenhagen Blue, Violet and Yellow Brown. Second Firing—Use same colors used in first firing for leaves, strengthen all the darks with Shading Green and a little Black; use a little Yellow in the poppies.

* *

BUTTERFLY DESIGN FOR PLATE—(Page 99)

Treatment by Jessie M. Bard

OUTLINE of design and black spaces are gold. Outline butterfly also. Second Fire—Paint a thin wash of Yellow Lustre on wings of butterfly and all the remaining grey with Yellow Brown Lustre. An ivory tone may be painted over the background.



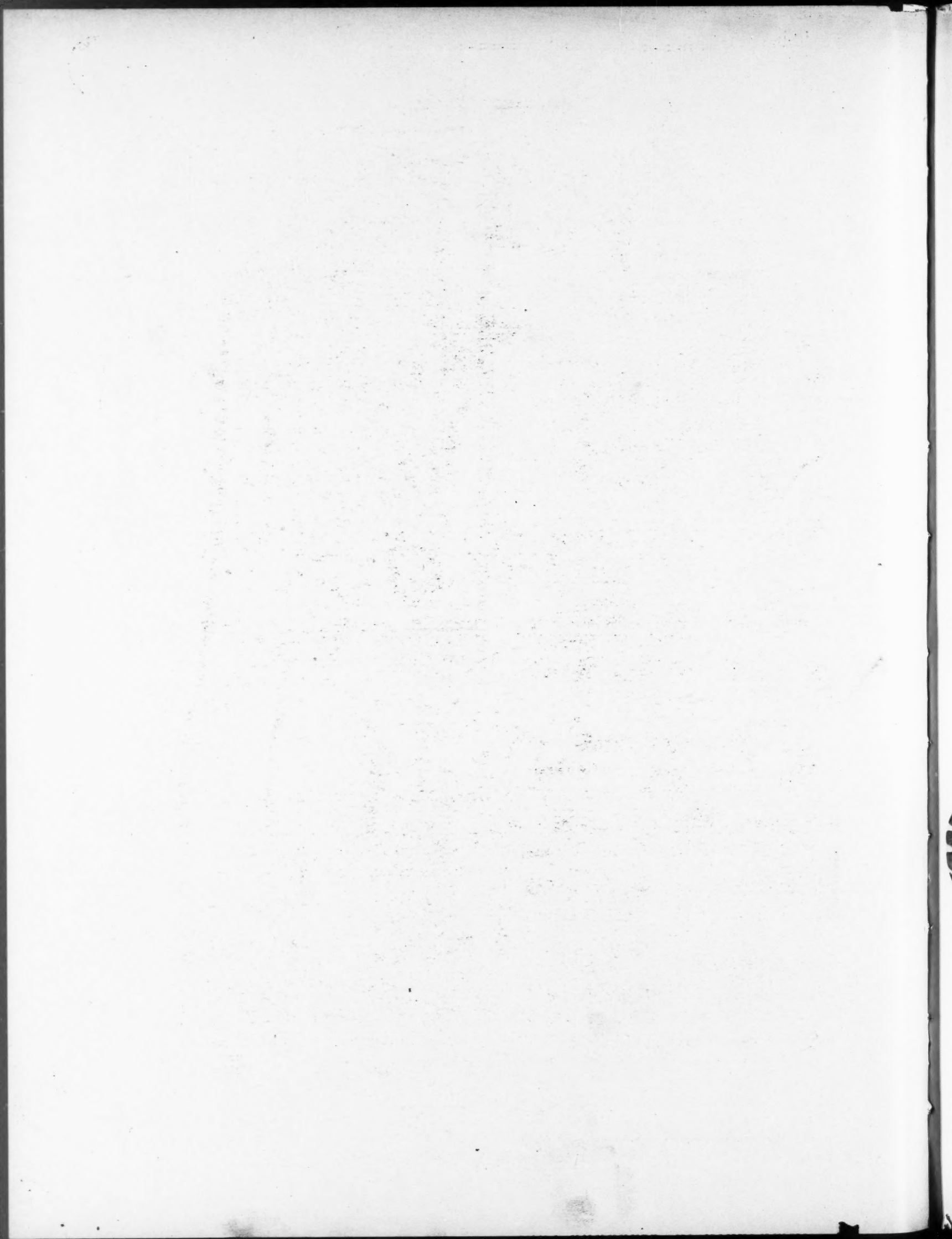
FULL SIZE CENTER OF BOWL—OLGA GORENSEN



WHITE POPPY—KATHRYN E. CHERRY

SEPTEMBER 1912
SUPPLEMENT TO
KERAMIC STUDIO

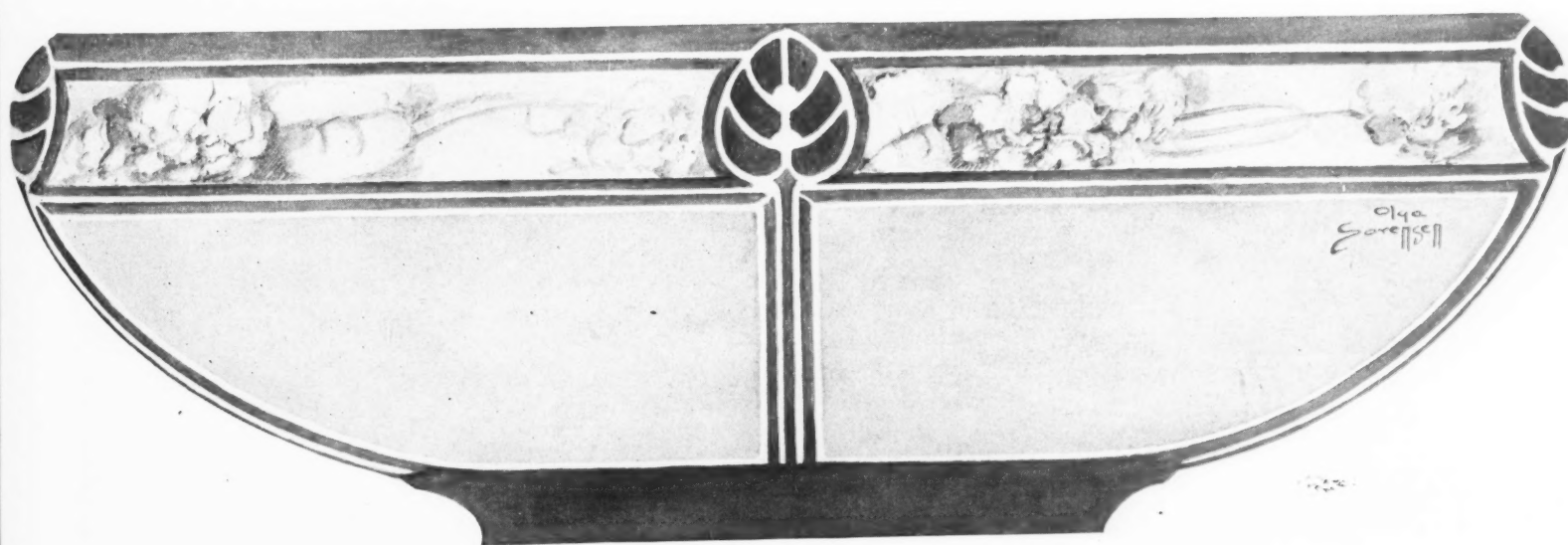
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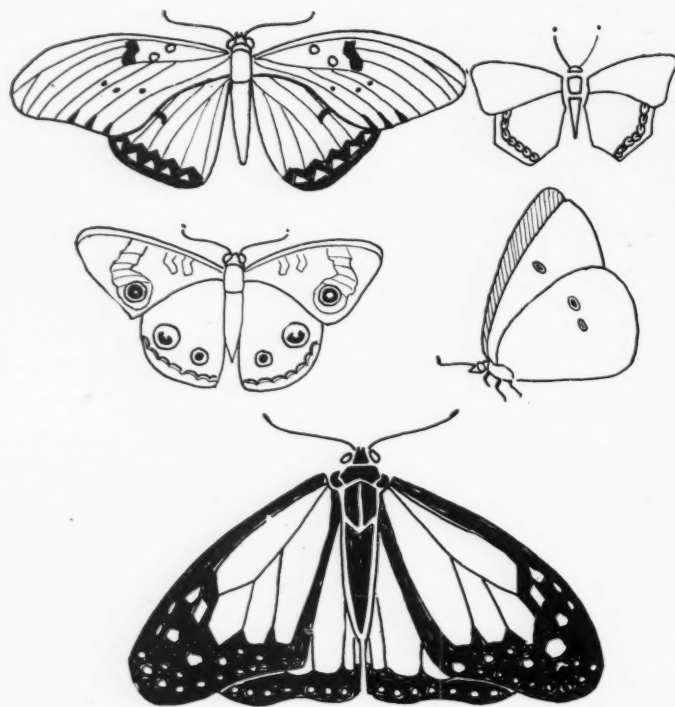
KERAMIC STUDIO



BUTTERFLY DESIGN FOR PLATE—GEORGIA B. SPAINHOWER



BOWL—OLGA GORENSEN

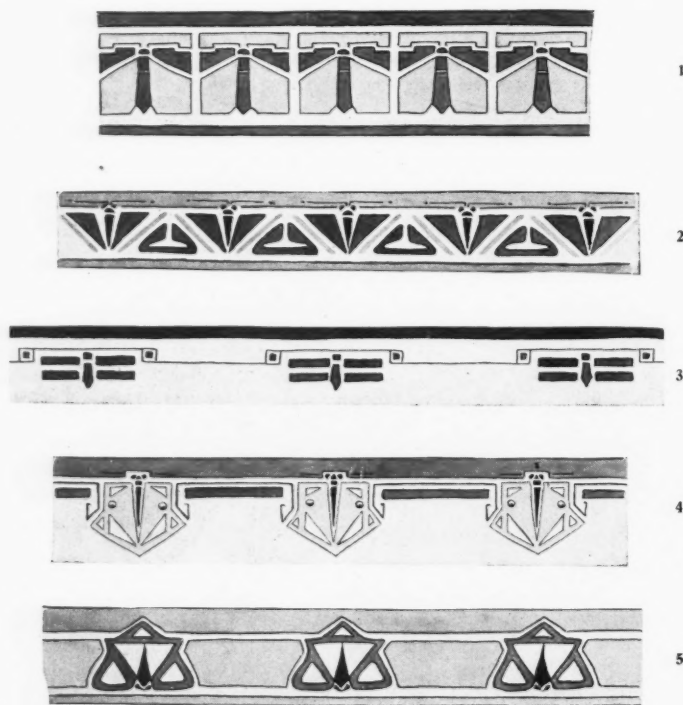


BUTTERFLIES AND MOTHS—GEORGIA B. SPAINHOWER

BUTTERFLY STUDIES—(Page 101)

Edna Mann Shover

THE butterflies on china are most effective done in lustres. Outline with firm Black outlines, then fire. Use Black, Yellow Brown, Steel Blue for the larger spaces, for the white spaces, which are to be the brightest colors, use Orange or Yellow lustre.



BUTTERFLY BORDER DESIGNS—GEORGIA B. SPAINHOWER

BUTTERFLY DESIGN FOR VASE

Treatment by Jessie M. Bard

OUTLINES and all black spaces are painted with Black and fired. Second Fire—Tint all white spaces in the design and lower part of vase with a thin wash of Yellow Green to which a touch of Black has been added. Paint all the darker grey spaces with Dark Green and the lighter grey with Lemon Yellow and a touch of Grey for Flesh.

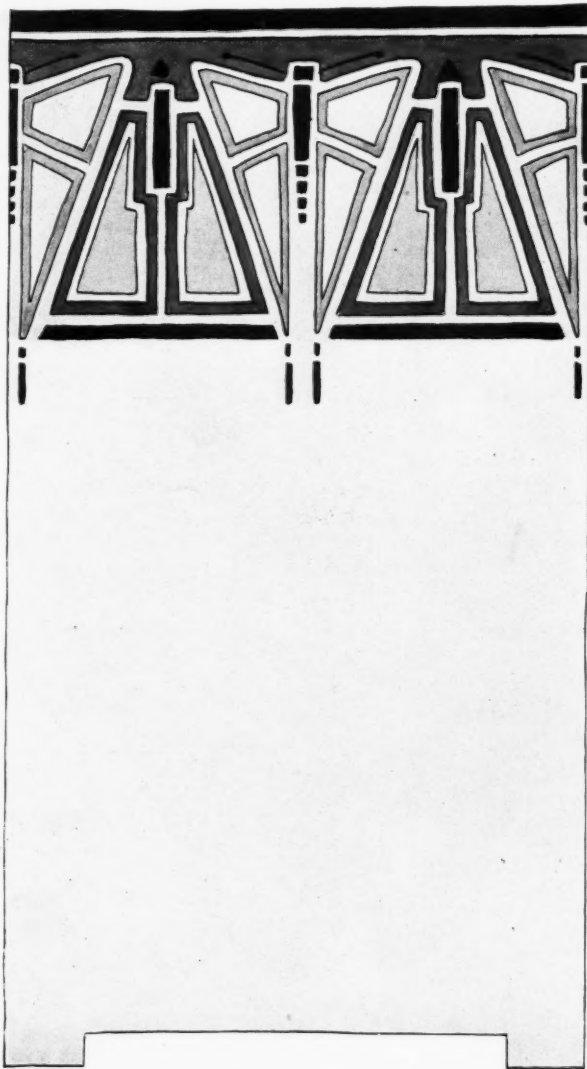
BUTTERFLY BORDER DESIGNS

Treatment by Jessie M. Bard

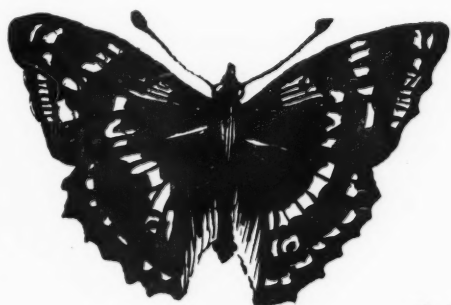
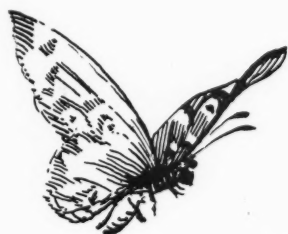
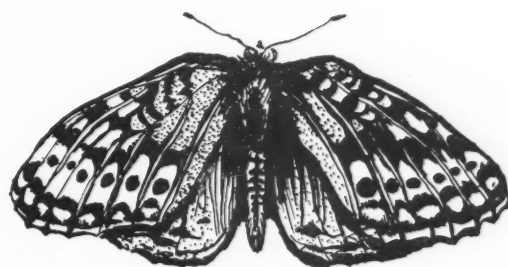
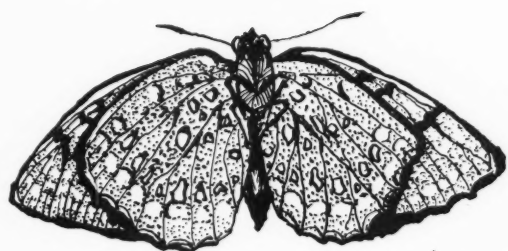
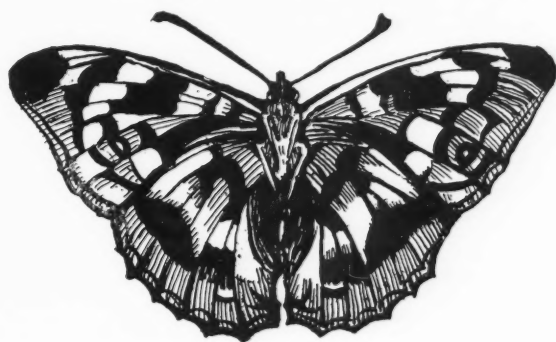
FIRST, second and fifth borders may be outlined with Grey for Flesh and a little Blood Red. Light grey tones are Albert Yellow and a little Grey for Flesh and the darker tones are Blood Red and a little Grey for Flesh. Background is a thin wash of Pearl Grey and a little Yellow.

Third Border—All of this design may be carried out in Green Gold except the body of the bug and the small square forms, which are painted in with Yellow Green and Apple Green.

Fourth Border—Outline and body of bug in Gold. The light grey form is a thin wash of Yellow Brown Lustre. Dark bands Gold.



BUTTERFLY DESIGN FOR VASE—GEORGIA B. SPAINHOWER



Edna Mann Shover

BUTTERFLY STUDIES—EDNA MANN SHOVER

(Treatment page 100)

RADISH BLOSSOM AND SEED—(Page 104)

Treatment by Jessie M. Bard

THE seeds and stems are Moss Green, Brown Green; the flowers are Lemon Yellow and Apple Green; the stamens are Yellow Brown.

Second Firing—Outline design in Grey for Flesh.

Third Firing—Wash background with Apple Green and Violet No. 2. Go over the flowers and seed pods again with colors used in first firing.



SUMAC—(Page 109)

Treatment by Jessie M. Bard

FLOWERS are painted in with Blood Red, Yellow Red, Ruby Purple; the stems are Blood Red and Violet; the leaves are Moss Green, Shading and Violet; the light side of leaves are Apple Green and Violet.

Second Firing—Paint background with Violet, Blood Red and Brown Green. Then go over the flowers again using Yellow Red and Blood Red on the light side and Blood Red and Roman Purple on shadow side. The leaves are strengthened with same colors used in first firing.



SASSAFRAS—(Page 110)

Treatment by Jessie M. Bard

FIRST Firing—Outline design in Black, then fire.

Second Firing—Paint leaves with Moss Green and Brown Green, the flowers are Yellow Red and Yellow Brown.

Third Firing—Paint background in with Albert Yellow and Grey for Flesh; shade leaves with Yellow Green and Brown Green; stems with Moss Green and Brown Green; the flowers are shaded with Pompadour and Yellow Red.



FORGET-ME-NOTS—V. SIMKINS

Treatment by Jessie M. Bard

FLOWERS are Deep Blue Green, with touches of Banding Blue; the stems are Apple Green, and a little Shading Green; the stems are Moss Green, Shading Green and a little Violet, the buds are Rose and Deep Blue Green. Second Firing

—Touch up flowers with Deep Blue Green, Violet No. 2; the centers are Lemon Yellow and Yellow Brown. Use same color for leaves used in first firing. Third Firing—The background is Grey for Flesh, Apple Green and Violet.



PYRETHRUM—PHOTO BY WALTER S. STILLMAN Treatment by Jessie M. Bard

PAIN'T flowers in very delicately with Blood Red, the centers with Albert Yellow, Auburn Brown and a little Yellow Brown. The flowers have a thin wash of Yellow around the centers, this is washed over the Blood Red. The stems are

Violet and Brown Green, the foliage is Brown Green and Moss Green. Second Firing—Paint background with Albert Yellow, Blood Red and Violet; the flowers are washed with Rose and deeper shading in flowers with Blood Red added to the Rose.

NEWARK SOCIETY OF KERAMIC ARTS

ONE goes to an exhibition of the Newark Society of Ceramic Arts with the feeling that it will be something very much worth while. This Club has long since established a reputation for strong and original work, and each season finds the workers adding to the strength and character of their exhibits. From the first, it has been the aim of the Club to develop the individuality shown in the early work of its members, and the results prove that the Educational Committees have chosen and managed the study courses with much wisdom.

During the past season, special attention has been paid to the designing of Children's sets and the work exhibited would suggest that the problem had been a happy one. The photograph shows better than can any description the amount of charm and variety expressed by the members. All the sets were very pleasing, from Miss Harrison's very simple set with its "bunny" head, designed and applied in medallion form, and done in soft blue tones, to the more elaborate and strongly colored sets by Miss McDougall and Mrs. English. A motto added greatly to the interest of Mrs. English's set, and the child with animals, flatly treated in color and design, made Miss McDougall's set unique. Mrs. Rodeman showed a well balanced design in her "bunny and vegetable" motif and a nice feeling for color in the handling. Mrs. Waterfield's ducks, very pompous and amusing, made a splendid design against the unusually dark but good background color.

In Miss Suhr's set the light and dark was nicely felt and the two chicks were nicely designed and linked by the straw of contention. Miss Condit accomplished a set of pleasing tone, and good design. The birds and blossoms were charmingly treated on Miss Ehlers' set, and made a distinctive note in the group. Miss Ehlers' strong work has always been an inspiration to the Club and many workers in ceramics throughout the country. Her simple and refined handling of table service is well known, and the fruit set with its quaint basket-of-fruit motif shown this year is of particular interest.

A little breakfast set that gave a great deal of pleasure was done by Mrs. Woodruff. It surpassed anything done before by this member, and for an example of a discreet use of red it was worth noting. We confess to a sense of joy at each view, and while other and more ambitious pieces claimed our approval and admiration, yet we would often turn back to this little set with its refreshing charm.

Another set very personal in design, by Miss Casperson, was a well thought out monogram, set into a "sprig" border. It was a successful variation of border and monogram designing. Mrs. King's breakfast set was well handled and showed nice feeling for color and design. The set designed by Miss McDougall, and executed by her in white and gold, was a good example of consistent design and color. The chocolate set by Mrs. Vail was unusual and pleasing with its rather severe treatment. Mrs. Van Voris was successful in applying a very interesting design to a difficult shape, making of the whole a very pleasing piece.

Mrs. Waterfield's exhibit showed a great deal of character, a pitcher and bowl being of especial interest in design and color. Miss Harrison's work was a delight as usual. One found strength and refinement in design and color and that loving execution which has always marked her work for distinction. Besides her children's sets, her candlestick and fern jar gave particular pleasure.

Another strong worker is Miss Foster, whose work this year in white and gold was fine in design and satisfying in color. The same motif, applied to plate, bowl and candlestick, with the necessary changes in the adaptation of the design to the various forms, was alone an interesting and profitable study.



RADISH BLOSSOM AND SEED—A. W. DONALDSON
(Treatment page 102)



Miss Suhr

Mrs. Rodermann

Miss Witter

Miss Condit

Miss Leach
Miss Cameron

Mrs. Black
Mrs. Nye



Miss Ehlers

Miss Forster

SPRING EXHIBITION, NEWARK SOCIETY OF KERAMIC ARTS



Mrs. Waterfield

Mrs. VanVorls

Miss Harrison



Mrs. Simonds

Miss Lingley

SPRING EXHIBITION, NEWARK SOCIETY OF KERAMIC ARTS



Mrs. Rodemann

Mrs. Waterfield

Miss Harrison
Miss Suhr

Miss Ehlers
Miss McDougall
Mrs. English

Miss Condit
Miss Harrison



Mrs. King
Miss Paine
Mrs. English

Mrs. Vail
Mrs. Woodruff

Miss McDougall

Miss Douglass
Mrs. Casperson

SPRING EXHIBITION, NEWARK SOCIETY OF KERAMIC ARTS



GHOST FLOWER OR INDIAN PIPE—PHOTO BY WALTER S. STILLMAN (Treatment page 96)

The work shown by Miss Lingly places her among the very best of the Club's designers. Her design for a child's set was strong and delightfully thought out and adapted. The chocolate set with conventionalized yellow rose was extremely successful in design, and wonderfully lovely in color.

Mrs. Simond's punch bowl was one of the important pieces in the exhibition. It was very unusual in color, and the touch of red, orange, and black in the border gave a brilliance to a very successfully designed and executed piece. The fern dish, by the same member, showed a good design of conventionalized animals, and a pleasing color harmony.

Miss Leach had a thoughtful exhibit, one of her most pleasing pieces being a plate in yellow, black and gold. Miss Suhr's luncheon set was a nice bit of table service. A very satisfying little fern jar was designed and executed by Miss Cameron. It was particularly good, both design and color being in harmony with the purpose of the jar. Mrs. Nye's fern bowl was another harmonious piece of work. It was nice in color, thoughtfully designed and well executed.

Although the children's sets were the strong notes in both Miss Condit's and Mrs. Roderman's exhibits, yet Mrs. Roderman's bowl was a very creditable piece of work and a

plate by Miss Condit was excellent in design and color. In Mrs. Black's exhibit was a little bowl with a basket-of-fruit motif. It was charmingly suggested and well treated throughout. Miss Witter's exhibit showed study and care. One of her best pieces was a candlestick in gold and white. Miss Paine's bowl in lustres was harmonious in color.

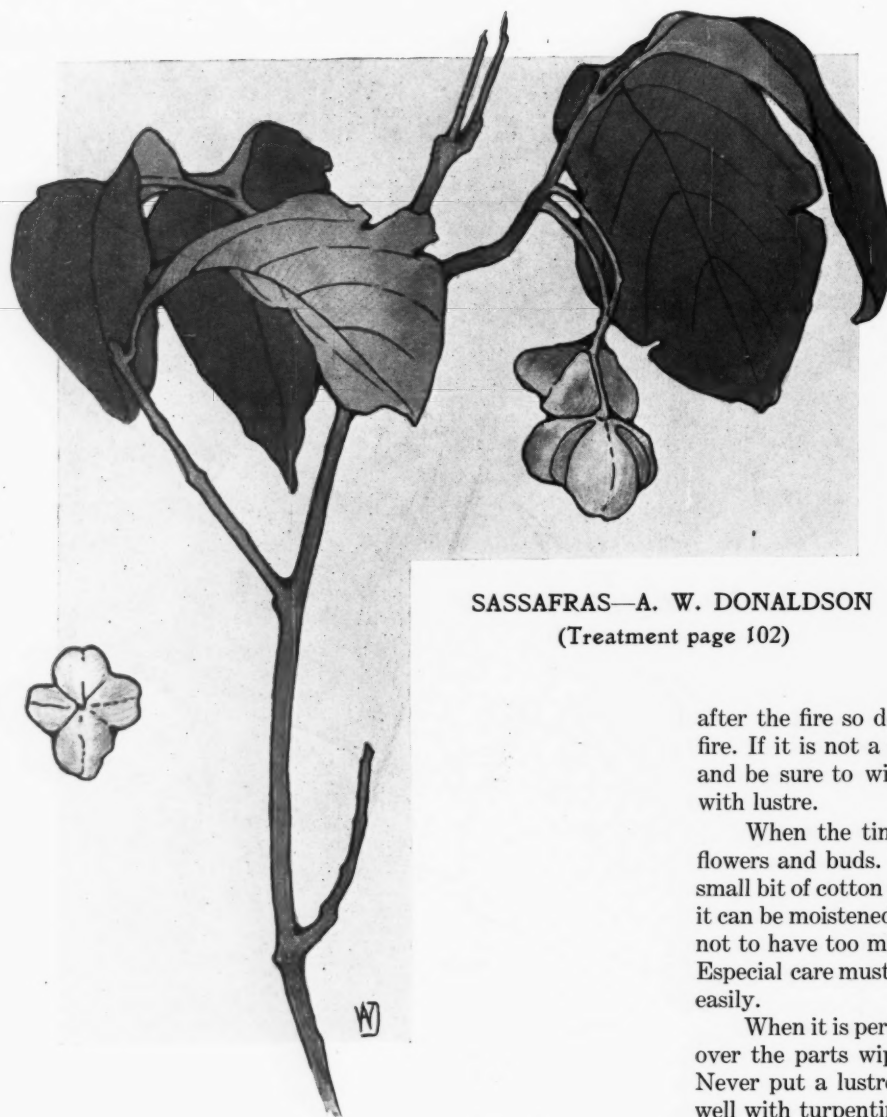
Miss Douglas was very successful in the design and color of her large pitcher. The problem was a difficult one and very well and pleasingly solved. The color was particularly soft and quiet. Mrs. English's design expressed a quaint and individual point of view. Besides her table service for children was a deep plate of yellow earthen ware, decorated very flatly with flower and leaf motif.

A few of the members allowed themselves not to be represented. This is to be regretted, for one of the best lessons derived from an exhibition is one which reaches the exhibiting members through seeing their work in association with that of many other minds of different points of view. The standards of the Newark Club have always been so high that to find oneself represented at the annual exhibition is a distinction which all members should be jealous of receiving.



SUMAC—KATHRYN E. CHERRY

(Treatment page 102)



SASSAFRAS—A. W. DONALDSON
(Treatment page 102)

LESSON FOR BEGINNERS IN GOLD AND LUSTRE FOR A VASE

Jessie M. Bard

TAKE the width of one section of the design and find how many times it will go around your vase. The vase in the illustration has four sections. Draw a line around the vase at the top and bottom of where the main part of the design will come; it will aid you in keeping the design straight.

This can be done with a gauge or banding wheel but where neither are to be had the narrow strip of paper may be used by measuring from the bottom of the vase up, measuring all around the vase about an inch and a half intervals and then drawing as straight a line as possible, free hand, between these marks. Then divide the vase in as many parts as the design will fit on your vase. All division lines should be fine India Ink lines.

Make a careful tracing of the design and transfer it to the vase according to previous instructions. Outline with a fine grey India Ink line being very careful to keep the character of the flowers. Watch the width of the background spaces more than the spaces of the design. Too much care and thought cannot be given to this matter; it cannot be hurried. Put in all the design with Roman Gold, both the outline and the wide bands, with the exception of the stamen in the flowers and the

dark spot in the buds. It is then ready to fire. Give gold a hot fire the first time.

Second Fire—Go over the entire vase with Light Green Lustre. If the lustre is fresh use it just as it is, otherwise add a few drops of Lavender Oil to thin it. Be sure that the room is free from lint and also that everything you use is perfectly clean. Pour a little of the lustre in a china slant or a small concave dish and with a No. 6 square shader that has been used for nothing else but lustre apply the lustre to the vase. Fill the brush well with the lustre and apply it as evenly as possible without working back into your last stroke. Work very quickly for the lustre dries rapidly and if the edges become dry it will show your brush strokes. Have a nice pad ready before beginning the work; the cotton should be free from knots and the silk free from wrinkles. As soon as the vase is covered with the lustre it should be padded until it looks perfectly smooth. All imperfections will be greatly increased

after the fire so do not hope that it will look all right after the fire. If it is not a perfect piece of work wipe it off with alcohol and be sure to wipe off all the alcohol. Never use turpentine with lustre.

When the tinting is satisfactory wipe the color from the flowers and buds. The color can be wiped out by wrapping a small bit of cotton very tightly around the end of a brush handle; it can be moistened with alcohol or water but care must be taken not to have too much in it so that it spreads beyond your line. Especial care must be taken with the alcohol as it spreads very easily.

When it is perfectly clean paint a thin wash of Yellow Lustre over the parts wiped out using about a No. 4 square shader. Never put a lustre brush away without cleaning it. Clean it well with turpentine and be sure that all of the lustre is out of it and then clean out the turpentine with alcohol. Rub the brush back and forth against your hand until it is perfectly dry and fluffy.

Third Fire—Go over all the wide vertical lines with Green Gold and all lines going round the vase and the outlines of the flowers with the Roman Gold. Paint in the stamen and the dark spot in the bud with Yellow Red paint.



ANSWERS TO CORRESPONDENTS

L. C.—Try using a little china eraser on the spot. The pompadour and carnation are probably not fired hot enough. There should be no trouble in glazing them.

L. L. Mc.—Silver should be polished the same as gold. Mix a very little oil of tar with the powder silver, hardly enough to hold the powder together and then thin it with oil of lavender. Silver should be applied in two very thin washes, if it is applied too heavy it has the effect you speak of. Try light green lustre over the silver. One of the most satisfactory ways to buy it is in a paste and is called White Gold.

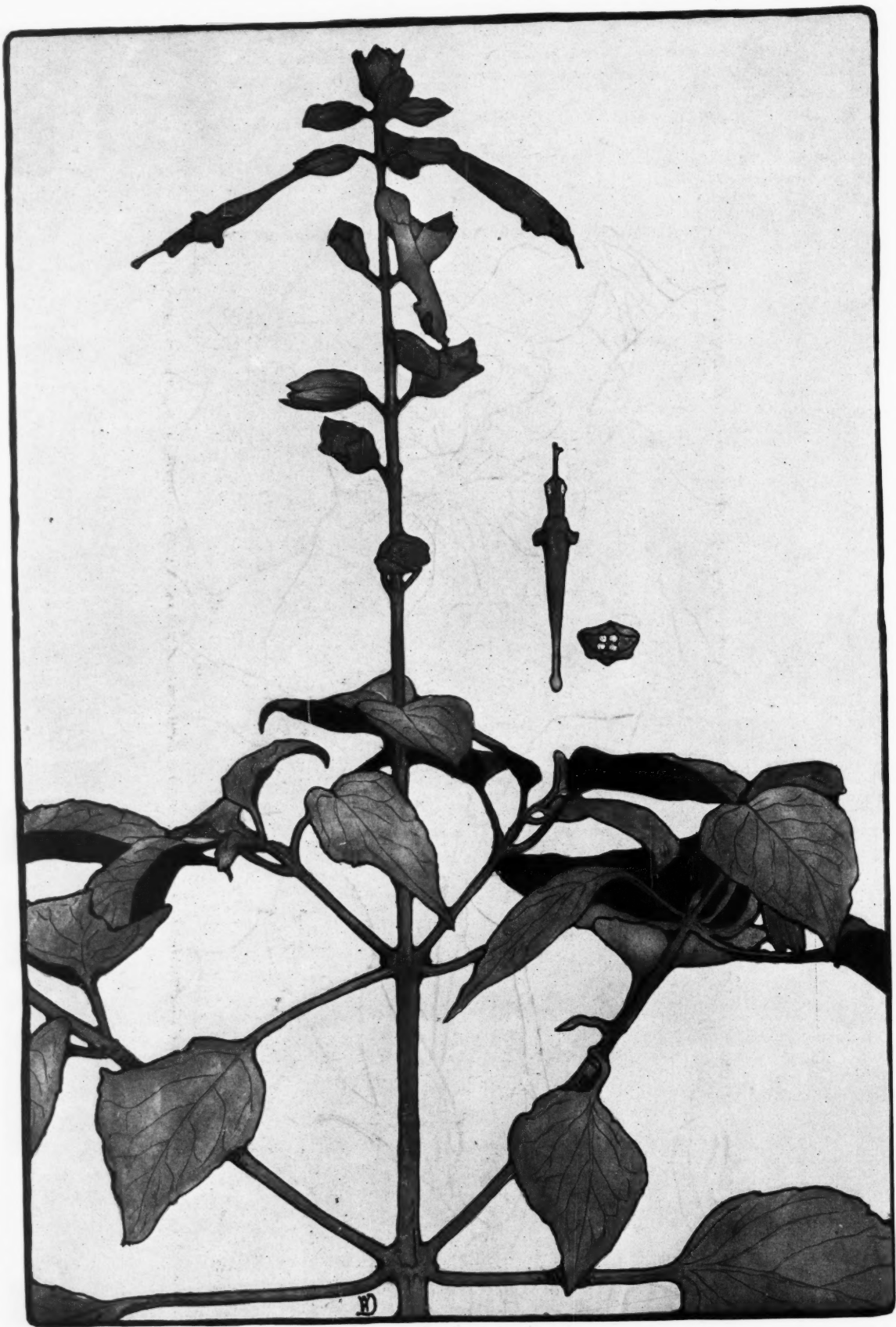
Miss McL.—M. & H. Outlining Black is made by Mueller & Hennig, Dresden, Germany and may be procured from any of the leading art dealers.

A. C. S.—Powdered zinc is used for cleaning the carbon out of a kiln.

A. F. P.—We would advise you to leave the set as it is for the lustre would be just an experiment.



VASE—JESSIE M. BARD



SCARLET SAGE—A. W. DONALDSON

SCARLET SAGE

Treatment by Jessie M. Bard

THE leaves are painted in with Brown Green, Moss Green; the stems are Blood Red and Yellow Brown; the flowers are Albert Yellow and Yellow Red.

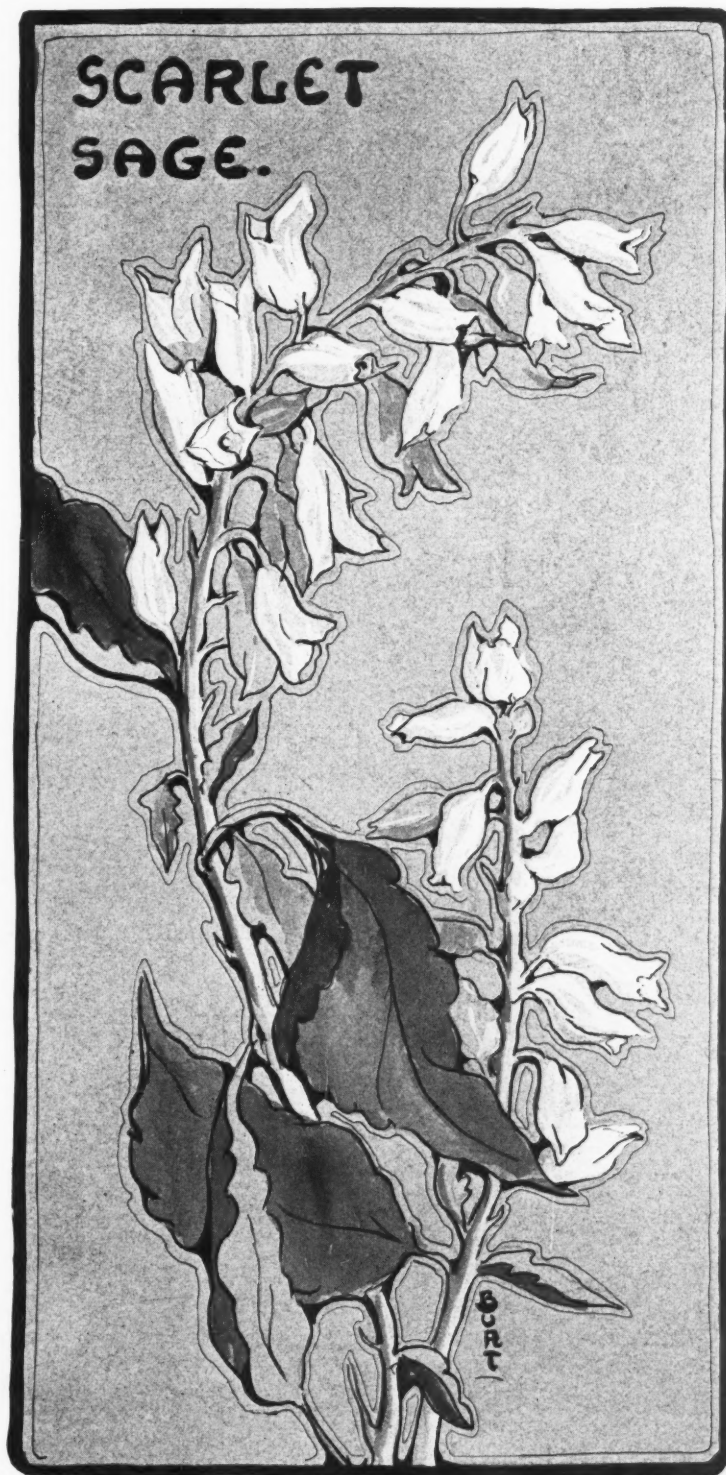
Second Firing—The background is painted in with Yellow Brown and Blood Red with a little Grey for Flesh. Go over the flowers again with coloring used in first firing.

Third Firing—Outline design with Blood Red.

CLEMATIS—(Page 114)

Treatment by Jessie M. Bard

FLOWERS are painted in with Violet No. 2 and Banding Blue the coloring toward center is Banding Blue with a little Roman Purple; the leaves are Shading Green, Moss Green, and Apple Green; the stems are Violet No. 2 and Blood Red; the stamens are Apple Green. Second Firing—Wash in background with Violet, Blood Red and Apple Green, use same colors in flowers and leaves used in the first firing.



SCARLET SAGE—HARRIETTE B. BURT



CLEMATIS—HARRIETTE B. BURT

(Treatment page 113)